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Mansions of Massachusetts

A sampling of mansions and historic homes open to the public in Massachusetts.

A Sampling of Mansions and Historic Homes Open to the Public in Massachusetts

The list below is just a sampling of the hundreds of historic homes open to the public in Massachusetts. We've compiled it for your convenience so that if you're particularly interested in one era or style of architecture, you will have a choice of houses to visit. For a more complete listing by period of architecture, please send a stamped, self-addressed envelope to HOMES, Massachusetts Council on the Arts and Humanities, 1 Ashburton Place, Boston, MA 02108.

Parson Capen House, *Topsfield Historical Society,* 1 Howlett St., Topsfield MA, 01983. Hours: mid-June–mid-Sept. 1-4:30 Daily. Fee.
House of the Seven Gables, Salem, 617-744-0991. **The Ironmaster's House,** *Saugus Ironworks National Historic Site,* Saugus, 617-233-0050. **John Whipple House,** *Ipswich Historical Society,* Ipswich, 617-356-2811. **Richard Sparrow House,** Plymouth, no phone. **Fairbanks House,** Dedham, 617-326-1170.

Royall House, 15 George St., Medford MA, 02155. 617-396-9032. Hours: May 1–Oct. 15, 2-5 Daily except Mon. & Fri. Fee.
Crowninshield-Bentley House, *Essex Institute,* Salem, 617-744-3390. **Ropes Mansion,** Salem, 617-744-0718. **Porter-Phelps-Huntington House,** Hadley, 413-584-4699. **Adams National Historic Site,** Quincy, 617-773-1177. **Atwood House,** *Chatham Historical Society,* Chatham, 617-945-2493.

Sheldon-Hawks House, *Historic Deerfield,* The Street, Deerfield MA, 01342. 413-773-5401. Hours: 9:30-4:30 Mon.-Sat., 1-4:30 Sun. Fee.
Mission House, *Trustees of Reservations,* Stockbridge, 413-298-3383. **Col. John Ashley House,** Ashley Falls, 413-229-8600. **Artemas Ward Homestead,** Shrewsbury, 617-842-8900. **Martin House,** *The National Society of the Colonial Dames of America,* North Swansea, 617-379-0856. **Nickerson House,** Provincetown, 617-487-1228.

Jeremiah Lee House, *Marblehead Historical Society,* 161 Washington St., Marblehead MA, 01945. 617-631-1069. Hours: mid-May–mid-Oct. 9:30-4 Mon.-Sat. Fee.
Peirce-Nichols House, *Essex Institute,* Salem, 617-744-3390. **Derby House,** *Salem Maritime National Historic Site,* Salem, 617-744-4323. **Sargent-Murray-Gilman-Hough House,** Gloucester, 617-546-2958. **Longfellow National Historic Site,** Cambridge, 617-876-4491. **The Quincy Homestead,** Quincy, 617-472-5117.

Harrison Gray Otis House, *Society for the Preservation of New England Antiquities,* 141 Cambridge St., Boston MA, 02114. 617-227-3956. Hours: Tours at 10, 11, 1, 2, 3 Mon.-Fri. Fee.
Gardner-Pingree House, *Essex Institute,* 132 Essex St., Salem MA, 01970. 617-744-3390. Hours: 10-4 Tues.-Sat., June–Oct. 15, 2-4:30 Sun. also. Fee. **Gore Place,** 52 Gore St., Waltham MA, 02154. 617-894-2798. Hours: April 15–Nov. 15, 10-5 Tues.-Sat., 2-5 Sun. Fee.
Lyman House, "The Vale," Waltham, *Society for the Preservation of New England Antiquities,* 617-227-3956. **Cushing House,** *Historical Society of Old Newbury,* Newburyport, 617-462-2681. **John Heard House,** *Ipswich Historical Society,* Ipswich, 617-356-2811. **Stephen Phillips Memorial Trust House,** Salem, 617-744-0440. **Massachusetts Headquarters House,** *National Society of the Colonial Dames of America,* Boston, 617-742-3190. **Nichols House Museum,** Boston, 617-227-6993. **King Caesar House,** *Duxbury Rural and Historical Society,* Duxbury, 617-934-2378. **Wicks House,** *Falmouth Historical Society,* Falmouth, 617-548-1455. **General Salem Towne House,** *Old Sturbridge Village,* Sturbridge, 617-347-3362. **Isaac Damon House,** *Northampton Historical Society,* Northampton, 413-584-6011.

Hadwen House, *Nantucket Historical Association,* Old Town Building, Box 1016, Union St., Nantucket MA, 02554. 617-228-1894. Hours: mid-June–mid-Oct. 10-5 Daily. Fee.
Women's City Club, Boston, 617-227-3550. **Museum of the American China Trade,** Milton, 617-698-1815. **Capt. Bangs Hallet House,** Yarmouthport, 617-362-3021. **Elias Carter House,** *Barre Historical Society,* Barre, no phone.

Elizabeth Hitchcock Brayton House, *Fall River Historical Society,* 451 Rock St., Fall River MA, 02720. 617-677-9291. Hours: 9-4:30 Tues.-Fri., 9-12 Sat., 2-4 Sun. Donations. **Naumkeag,** Prospect Hill, Stockbridge MA, 01262. 413-298-3389. Hours: last Tues. in June–Labor Day 10-5 Tues.-Sun., Labor Day–Columbus Day 10-5 Sat., 11-4 Sun. & holidays. Fee. (*Trustees of Reservations,* 224 Adams St., Milton MA, 02186. 617-698-2066).
Gibson House, Boston, 617-267-6338. **Former Home of Mary Baker Eddy,** Chestnut Hill, 617-566-3092. **Mary Baker Eddy Museum,** *Longyear Historical Society,* Brookline, 617-277-8943. **William Treat Paine House** (Henry Hobson Richardson addition), *Planning Office,* City of Waltham, 617-893-4040. **Wistariahurst Museum,** Holyoke, 413-536-6771. **Greenfield Historical Society,** Greenfield, 413-772-0989. **William Cullen Bryant Homestead,** *Trustees of Reservations,* Cummington, 413-634-2244.

Beauport, Eastern Point Boulevard, Gloucester. Hours: June 1–Sept. 30, tours at 2:30, 3:30, 4:30 Mon.-Fri. Fee. (*Society for the Preservation of New England Antiquities,* 617-227-3956.)
Hammond Castle, Gloucester, 617-283-2080. **Isabella Stewart Gardner Museum,** Boston, 617-566-1401. **Ames House,** Borderland State Park, Easton, 617-238-6566.

Mayflower Society House, 4 Winslow St., Plymouth MA, 02360. 617-746-2590. Hours: end of May–mid-Sept. 10-5 Daily. Fee.
Stevens-Coolidge Place, *Trustees of Reservations,* North Andover, 617-683-5308. **Glen Magna,** *Danvers Historical Society,* Danvers, 617-774-9165. **Codman House,** "The Grange," Lincoln, *Society for the Preservation of New England Antiquities,* 617-227-3956.

Some streets with interesting architecture: Leyden Street, Plymouth. High Street, Newburyport. Brattle Street, Cambridge. Beacon Street, Boston. Commonwealth Avenue, Boston. Chestnut Street, Salem. Main Street, Nantucket. County Street, New Bedford. Andover Street, Lowell. Mattoon Street, Springfield. Rock Street, Fall River. Massachusetts Avenue, Worcester.

Naumkeag

Many of the most beautiful homes ever built in America can be found in Massachusetts. Charles Bulfinch, Samuel McIntire and Stanford White are but three of the famous architects whose work can be visited today. You can see homes built for China Trade merchants, sea captains, mill owners, farmers, parsons and statesmen. Some mansions, such as Medford's Royall House or Waltham's Gore Place stand as sole reminders of former country estates in what are cities now. Others, such as Boston's Otis House or Salem's Gardner-Pingree House were envisioned as city town houses and show the continuity of Massachusetts' vital urban life. Still others, such as Naumkeag in Stockbridge or the Sheldon-Hawks House in Deerfield, were built in what continue to be vacation and farming areas. The houses not only reflect more than 300 years of changing architectural styles but also the social, political and economic events that have shaped our heritage. Visiting Massachusetts' mansions provides a most enjoyable way to experience our history and architecture.

Produced by the Program Development Department, Massachusetts Council on the Arts and Humanities, Jane A. Doerfer, Director, with the assistance of Susan Shields Taylor and Virginia von Rueden. Funded in part by the National Endowment for the Arts, a federal agency. Distributed by the Massachusetts Division of Tourism.

Design: Margie Smigel
Photography: George Simian
Margie Smigel
Photographs of the Lee House, Marblehead: Samuel Chamberlain
Photographs of façades of the Otis House and Beauport: Society for the Preservation of New England Antiquities
Text: Margaret Smith, Director of the Preservation Studies Program, Boston University.

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Front cover photo: Gore Place

Parson Capen House

Topsfield

The Parson Capen House was built in Topsfield in 1683. It is the only seventeenth-century New England house which can be dated exactly, and that is because the date was carved on a beam in the lower parlor. The owner of the house, the Reverend Joseph Capen, was called to the Topsfield pastorate at the age of twenty-three in 1681. Only two years later, on the twelve-acre lot given to him by the town, he built this fine residence on the small hill overlooking the town common and meetinghouse. The scale and location of the house make clear the central and significant position of the minister in the seventeenth-century New England community. Capen lived in the house until his death in 1725. It is amazing that the house remained in good condition with relatively few alterations through the years before its purchase by the Topsfield Historical Society and its restoration in 1913 by George Francis Dow.

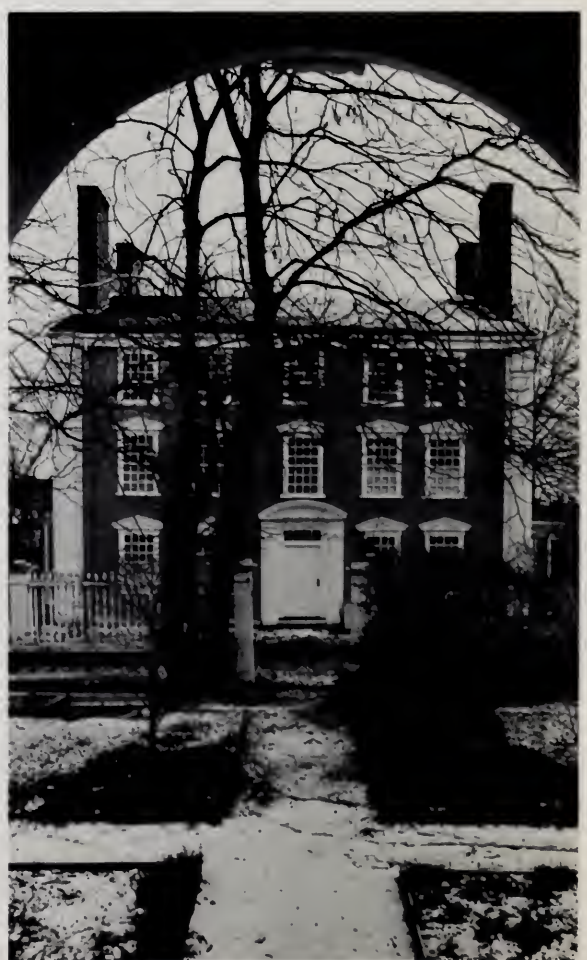
The Parson Capen House represents the style of architecture which predominated in seventeenth-century New England. It is a two-story wooden house, with a massive central chimney, a projecting second floor, and a high pitched gable roof. Such houses were ordinarily unpainted, and so the wooden clapboard exterior has weathered through the years. Houses like that of Parson Capen, with its massive framing timbers, were raised by communal efforts based on time-tested framing techniques the colonists would have been familiar with from England. Practically every feature of a seventeenth-century New England house was derived from an English precedent. For

instance, the overhanging second story and the wooden drops at its corners are found in southeastern England. The reason for the second story overhang, or jetty, is not really known, though surely it further strengthened the frame of a two-story house. Like most seventeenth-century houses, the interior consists of two main rooms flanking the large fireplace which opens on to both. The larger room is the hall,

where the daily household activities like cooking, eating, spinning, and sewing would have taken place, and the other room is the parlor, which contained the finer furnishings and where the more formal activities occurred. Because of Parson Capen's status in his community, his parlor took on more importance than was typical. Finally, there is the front porch or hallway and the steep narrow staircase which leads to the second floor bedchambers. The structural timbers which support the house are left exposed on the interior and can be seen in the corners of the rooms and in the overhead beams. The large hall with its fireplace, exposed ceiling beams and simple furnishings was once reproduced in the American wing of the Metropolitan Museum of Art.

Royall House

Medford



Once the center of a 587-acre country estate overlooking the Mystic River, the Royall House in Medford symbolizes the position enjoyed by a prosperous rum merchant in eighteenth-century New England. Isaac Royall was born in modest circumstances in Yarmouth, Maine, but made a fortune trading in rum in the West Indies. When he and his retinue of 27 slaves returned to Massachusetts from Antigua in 1737, Royall was determined to build himself an impressive mansion comparable with his prominent position. He chose an auspicious location for his new home, for the land had been originally part of a major land grant belonging to Governor John Winthrop called Ten Hills Farm. Royall clearly intended to live the life of a cultivated Englishman in the provinces, as did his son, Isaac Royall, Jr., who lived in the house as we see it today. The younger Royall was a staunch Loyalist who fled the colonies at the time of the Revolutionary War, but left behind a legacy which included the Royall Chair at the Harvard Law School, the eighteenth-century town of Royalston in central Massachusetts, and the elegant mansion in Medford. The house underwent a series of ownerships in the nineteenth century with relatively few alterations. In 1906, it was purchased by the Royall House Association and was restored by the noted architect, Joseph Everett Chandler.

The Royall House is characteristic of the Georgian style in America which customarily had a squarish "double-pile" plan—two or two and one-half stories high, two rooms deep, and five windows wide. In its use of English architectural handbooks for the details of the doorways, the window enframements, and other architectural decoration, the Royall House depicts a shift from traditional, communally-held, and passed-along building techniques to a dependence on builder's guidebooks for accurate architectural information. The nucleus of the mansion was a modest late seventeenth-century brick two-story, one room deep, and two rooms-wide dwelling already on the property when Isaac Royall bought it from the widow of John Usher, a former lieutenant-governor of New Hampshire, in 1732. Isaac Royall's alterations took five years to complete. He changed the height to three stories throughout, built slave quarters, a summer house, and gardens. Like a town house in England, the major facades were given formal architectural treatment, while the end walls were left unadorned. (Interestingly, the outline of the original house can still be seen in the south end wall.) The most fascinating aspect of the Royall House is the disparity between the two major facades, both elaborately conceived and executed with English Georgian details translated into wood, but having little relation to one another. While replicating English architectural forms on American soil, the Royalls created a powerful architectural statement of how transplanted Englishmen aspired to live in the provinces.

Sheldon-Hawks House

Deerfield

Located in the Western Massachusetts farming community of Deerfield, the Sheldon-Hawks House indicates the very comfortable standard of living which successful farmers in that area had attained by the mid-eighteenth century. When the house was built in 1743, Deerfield was little more than a frontier community, having been first settled only in 1669 as the westernmost outpost in New England and having been abandoned twice, in 1675 and 1704, as the result of Indian massacres. Still, people kept coming back because the Connecticut River Valley was so fertile, and a prosperity based on the rich agricultural productivity of the area quickly took hold. It is worth noting that within such a short span of time Deerfield would evolve from a frontier level of existence to have the craftsmen and resources to build such an ample and elegant house for one of its farming families. The first owner of the house was John Sheldon, and his wealth and status are clear from the capacious scale and impressive appearance of his house. The house remained in the possession of his descendants until 1946, and was at that time the property longest held by one family in Franklin County, attesting to the notable continuity of life in Deerfield and to the strong historical consciousness of the Sheldons. Each successive owner has been engaged in agriculture, except the last, Miss Susan Hawks, who was an antique dealer.

The Sheldon-Hawks House is a good example of a Colonial farmhouse. It shows how the seventeenth-century timberframe construction lingered on in remote New England towns at the same time that the more formal elements of Georgian design were coming into fashion in the coastal towns. Its unpainted clapboard exterior, narrow windows, central chimney and massive hearth, and exposed timber frame recall early New England construction similar to that of the Parson Capen House in Topsfield built sixty years earlier. At the same time, this elaborately-carved doorway and fine interior paneling show an awareness of formal Georgian design just appearing in the colonies, and reveal a desire for more refined architectural surroundings. The local carpenters were able to take the standardized architectural forms, like the ornamental doorways featured in English builder's guides, and create a distinctive regional variation. Inside the house, the contrast between the elegant paneling and the massive hearth call to mind both the aspirations of those who lived on the frontier and the realities of everyday frontier life.

Lee House

Marblehead

Set close to the tree-shaded narrow main street, the Jeremiah Lee House in Marblehead is typical of the massive Georgian town houses built by affluent merchants in Massachusetts seaport towns at the time of their greatest prosperity just before the Revolutionary War. Built in 1768 by Lee, who was probably the wealthiest sea merchant in New England at that time, it cost an incredible £10,000 then, or at least half a million dollars today. Colonel Jeremiah Lee accumulated his vast fortune by owning a fleet of ships which carried cured New England fish to the West Indies, Canary Islands, and Spain, and brought back Madeira wines, Bilbao iron, West India molasses and sugar, and other stuffs. He used his wealth not only to build the finest mansion in Marblehead and to have his and his wife's portraits painted by John Singleton Copley, but also to support the patriotic cause in the Revolutionary War. Ironically, he died in 1775, as a result of his participation in rebel activities, when he and other members of the Safety and Supplies Committee were attending a meeting at a Cambridge tavern, interrupted by the arrival of British troops. Lee was forced to hide in an open field, and caught an illness which led, a few weeks later, to his death. His widow, Martha Lee, lived on in the house, maintaining its tradition of hospitality by entertaining dignitaries like George Washington and Lafayette. Eventually, the house

passed into the hands of Chief Justice Samuel Sewall who sold it, in 1804, to the Marblehead Grand Bank. It was used by the bank for over one hundred years and escaped major alterations during that period. Since 1909, the mansion has been the headquarters of the Marblehead Historical Society.

Although the Lee House is characteristic of the Georgian "double-pile" house in New England, with its two and one-half story, four-square form, it is unusual in its scale and pretension. Such a house would have been built in stone in England, and while the Lee Mansion is built entirely of wood, it gives the impression of being a stone house. Its boards were cut to simulate rusticated masonry, its corners were marked by wooden corner blocks to look like stone quoins, and sand was added to the paint to give it a rough stone-like texture. Even more grandiose was the treatment of the main facade, seven windows wide instead of the more usual five, featuring a projecting entrance porch, which was inspired by the English Georgian architectural tradition of Christopher Wren and James Gibbs and would have been available to the colonial builders in pattern books. The interior is remarkably intact, with the broad hallway dominated by the spacious staircase, the fireplace tiles signed by English craftsman John Sadler in the dining room, English hand-painted tempera wallpaper upstairs, and fine carving and paneling throughout the house. Of particular interest is the mantelpiece in the banquet room, with its high-relief carving of garlands of fruits and flowers in the manner of the Englishman Grinling Gibbons. Just as the exterior of the mansion appears to be stone, so too the dark interior paneling which looks like rich oak is in fact only pine carefully grained by the bank in the 1850's to simulate the more costly material.

Otis House

Boston

The Harrison Gray Otis House on Cambridge Street in Boston, the first of three town houses designed by the Boston architect Charles Bulfinch between 1795 and 1805 for Otis, is typical of the elegant brick Federal mansions built for prosperous merchants and lawyers after the Revolutionary War. The Otis House symbolizes the precariousness of building a costly and grand house in a rapidly changing city, for within five years after it was built, Harrison Gray Otis forsook it and its West End neighborhood to follow his real estate holdings and fashion to the then-developing Beacon Hill. Subsequent owners never had the social distinction of Otis, who had been significant in Federalist politics for many years, serving as Federal Congressman, Massachusetts Governor, and Boston Mayor. Indeed, the house was subjected to increasingly less dignified uses as time went on. In the 1830's, it was a medicinal bathing establishment for genteel men and women. Eventually, it became a rooming house, having, at one point, a Chinese laundry attached to its front. Such was its state when it was purchased by the Society for the Preservation of New England Antiquities for its headquarters in 1916. Since that date, restoration has been on-going to take the house back to the period of the Otises.

The Otis House represents the formal architectural style associated with the Federal period, in which lightness and delicacy are predominant qualities. The architectural form is boxlike and square; the ornament is usually geometric, generally elliptical or circular instead of rectangular, and is delicate and of low relief. The windows and doorways are of narrow proportions, and whenever there are classical columns or pilasters, they are thin and attenuated. In England, these characteristics are associated with the works of the English architect Robert Adam. Bulfinch brought back from his travels in England a working knowledge of Adam design, particularly the interest in austere surfaces and delicate decoration. Recent research has substantiated that the interior of the house was more colorful and ornate than one would suspect from the austerity of the exterior, and the Society has endeavored to reproduce brightly-colored wallpapers, carpets and draperies as they would have appeared in Otis' time.

Gardner-Pingree House

Salem

Built in the halcyon days when Salem was a prosperous seaport town, the Gardner-Pingree House exemplifies the chaste and refined type of architecture favored by wealthy merchants. It was designed and built by the Salem wood-carver and architect Samuel McIntire for the merchant John Gardner in 1804 and 1805. This was the period of Salem's greatest prosperity, after the Revolutionary War and before the Embargo Act of 1809, when the expansive China Trade brought fortunes to adventurous traders and Salem was the home of the first millionaire in America. Recognized as one of the most imposing and impressive Federal town houses at the time of its erection, the Gardner-Pingree House evokes an aura of success and well-being. In fact, it seems to have brought less than auspicious fortune to its occupants. John Gardner imported sugar, coffee, cocoa, woods, and other goods, fell into financial collapse as a result of the War of 1812, and was forced to sell his elegant new residence after living there less than ten years. The next owner, Joseph White, an East India merchant who became one of Salem's most wealthy citizens, was bludgeoned and stabbed to death in his bed (in the southwest room on the second floor) in 1830 by apparently disgruntled relatives. David Pingree, who bought the house in 1841, was also a merchant and he too fell into financial difficulties. It was his son, the second David Pingree, who broke the pattern, maintaining his position as a successful merchant and landholder. He lived as a bachelor in the house until his death in 1932 at the age of ninety-one, after which it was acquired by the Essex Institute.

The Gardner-Pingree House is one of Samuel McIntire's most impressive surviving works. McIntire enjoyed tremendous local acclaim for his abilities as a woodcarver and architect, for his designs fulfilled the architectural ambitions of the Salem gentry. The Gardner-Pingree House reflects his interpretation of the Federal style with its narrow proportions and light and delicate decoration which he would have been exposed to mainly through the Boston buildings of Charles Bulfinch (such as the first Harrison Gray Otis House on Cambridge Street). Even more, however, it displays McIntire's innate and consummate command of architectural proportion and detail, in the clear and harmonious manner in which all the parts of the house—the doorway portico, the windows, the stringcourses, the balustrade—are related. The interior exhibits the same clarity in its spatial organization and the same refined attention to detail, especially in the mantelpieces with their delicate decoration of wood-carved and composition ornament of garlands of flowers and sheaves of wheat, in the graceful staircase, and in the moldings.

Gore Place

Waltham

One of the finest country estates from the Federal period, Gore Place reflects the time Waltham was the location of rural retreats for wealthy Federalist aristocracy. It was built in 1805 and 1806 by Christopher Gore and his wife Rebecca. Characterized by one female contemporary as "the young, beautiful, and excellent Christopher Gore," he rose from relatively humble origins to become successful in the lucrative field of mercantile law, and became prominent in state and federal politics. He served variously as the United States Attorney for Massachusetts, as state Senator, Governor, and United States Senator. Gore played a major role in settling claims under Jay's Treaty in England from 1796 to 1804 and acted as charge d'affairs at the Court of St. James in 1802 and 1803. As a strong proponent of Federalist politics and country living, Gore would have been attracted to the exclusive Waltham site as much by its proximity to other Federalist leaders such as Theodore Lyman of the nearby estate, The Vale, as by the fertile and lovely natural landscape which sloped downward to the Charles River. He first purchased land there in 1786, buying forty acres for a summer home, and eventually increased his landholdings until the estate contained almost 400 acres. After the Gore's residence, Gore Place passed through various hands, even serving for a time as the Waltham Country Club, until its purchase in 1935 by the Gore Place Society.

Spreading 170 feet along the ridge of a gently-sloping hill, Gore Place is characteristic of the Federal style with its variety of room shapes, subtle proportions and restrained ornament.

Although Gore Place resembles the type of country estates being designed by John Soane in Regency England, it was actually designed in Paris by the French architect J.G. Legrand, working in close collaboration with Mrs. Gore.

The Gores were cosmopolitan, and their house and grounds reflect the influence of their extended European sojourn in their amalgamation of contemporary architectural landscape trends in England and France, as interpreted by American builders. The red brick, while often used for urban houses in this period, was an

unusual choice for a country house, which generally was of wood and painted white. Perhaps the most spectacular feature is the spiral staircase in the main entry, tracing gracefully to the second floor. The straight balusters are wood, except for four iron ones, located at the four compass points for strength and rigidity. In contrast to the compartmentalized, box-like space of earlier houses, Gore Place has a variety of room shapes and a complex spatial relationship between them, partly a reflection of the aesthetics of the time and partly because, in a summer house, it was not necessary to orient the rooms around the fireplace. Its early equipment included a bathing tub, a Rumford kitchen and fireplace, and sophisticated ventilating system, placing the Gores among the technologically-advanced homeowners of their day.

Hadwen House

Nantucket Island

Splendidly situated among some of Nantucket's finest Greek Revival residences, the Hadwen House symbolizes the comfortable affluence made possible by the island's whaling industry. Nantucket was the birthplace of America's whaling industry in the early 1700's, and maintained its dominance until the introduction of kerosene and gas for lighting made the whale oil business obsolete in the mid-nineteenth century. Many fine houses from the Federal and Greek Revival periods are associated with this era, and the relative isolation of Nantucket Island made their survival possible. The Hadwen House was built in 1845, only a few years before the Nantucket economy would suffer a sharp decline, but its high style represents the taste, prosperity and optimism of its owner. William Hadwen was a successful whale oil merchant who came from Newport and married into Nantucket's prominent Starbuck family, whose "Three Bricks," the impressive brick Greek Revival houses built in the 1830's by Joseph Starbuck for his three sons, are across the street from Hadwen's dwelling.

In its use of a Greek temple front, the Hadwen House is characteristic of the Greek Revival Style, the most popular architectural expression in America between 1820 and 1860. Probably encouraged by the intense interest in the Greek Wars for Independence and romanticized in Lord Byron's poems and contemporary newspapers, the fascination with Greek culture made itself visible in many areas of American life, from the naming of towns like Syracuse, Ithaca and Athens, to the formation of institutions like Athenaena. Greek Revival buildings were built in New England, the South and the West, ranging from banks and churches to customhouses and marketplaces, and in elegant versions with colossal porticoes, as in the Hadwen House, to modest workers' cottages with no columns and merely the gable end turned to the street. Greek details were made widely available by the

numerous American builder's guides which translated the massive stone architecture of ancient Greece into the wooden idiom preferred by the American builder. Designed by Nantucket builder and architect Frederick Brown Coleman, the Hadwen House, constructed of brick and covered with clapboard, is a particularly high style example of the Greek Revival and represents the culmination of that style in Nantucket residences.

Brayton House

Fall River

The Elizabeth Hitchcock Brayton House is one of the few surviving mansions built by affluent mill owners in the prosperous period when Fall River was the largest cloth-manufacturing city in the world. Fall River was only one of many industrial cities in Massachusetts, such as Lowell, Lawrence, Haverhill, Chicopee and New Bedford, which capitalized on their locations near waterpower and erected mills to bring a corporate economy to Massachusetts in the mid-nineteenth century. Sometimes called the Stone House because of its massive exterior walls, the mansion was built of Fall River granite in 1843. It was dismantled and moved in 1870, each piece of stone being marked and dragged by oxen uphill to its new location, where the house was reconstructed as it had been originally, but with the addition of a mansard roof. Its relocation represents a shift in the living patterns of the mill entrepreneur during the nineteenth century. In the early years, he generally lived close to his mill operations, while later he chose to live separated from the mill environment in an exclusive, remote and strictly residential setting. Built for mill scion Andrew Robeson, Jr., the house was owned from 1854 to 1869 by William Hill of Hill and Buffington, a firm which manufactured thread. It was moved to its present location in the then newly-fashionable neighborhood developing on the hillside overlooking the business district of Fall River and the waters of Mt. Hope Bay by Robert K. Remington, who, though not a mill owner, was intimately connected with the mill economy as a supplier of chemicals used in the manufacturing process. In 1878, the house was sold to David A. Brayton, of the Durfee Mills, which were the largest in Fall River, and remained in his family until 1936, when it was given to the Fall River Historical Society.

Because of its unusual building history, the Stone House reflects two major stylistic influences: the Greek Revival Style which reached its zenith between 1820 and 1860, and the French Second Empire Style which was popular from 1860 to 1880. The Fall River mansion has the square proportions, symmetry, contrast between the stark void of the window openings and the solidity of massive granite construction, and the giant corner pilasters of the Greek Revival Style. When it was moved in 1870, the house was updated with features from the French Second Empire Style such as the mansard roof, the elaborately-decorated dormer windows, and the projecting central entrance porch. The French Second Empire Style had its origins in the grandiose public architecture being built in Paris in the 1850's under the Second Empire regime of Napoleon III and can be

seen in buildings like the Old Boston City Hall. The interiors date from the 1870's and feature fine stenciled and hand-painted decoration of the fourteen-foot ceilings in the front and back parlors, a variety of heavily-grained woods in the fireplaces and paneling, and elegant black walnut double doors with etched glass. At one time, the house was used as a station on the Underground Railroad, the remnant of which can still be seen in the mock bookcase which was originally a secret doorway.

Naumkeag

Stockbridge

Built in the late nineteenth century when the rural charm of the Berkshires was attracting wealthy summer residents from New York and Boston, Naumkeag in Stockbridge was the large country estate of Joseph Hodges Choate and his wife, Caroline Sterling Choate. Designed in 1885 by the most successful architectural firm of the period, McKim, Mead and White, the "shingled" mansion and its understated opulence make clear the wealth and position enjoyed by Choate. Born in fairly modest family circumstances in Salem, Massachusetts, Choate went on to become one of the pre-eminent lawyers of his age, in a time when law practices went from being local to national to international. The extensive accumulation of fame and fortune which Choate accrued was possible because of the tremendously expanding economy of the nineteenth century, in which large-scale enterprises like railroads, oil trusts, and insurance companies depended on the forensic prowess of advocates like Choate to protect their interests. It is said that Choate even held back the graduated income tax for nearly two decades, when he successfully overthrew the Income Tax Law passed by Congress in 1894. Almost one hundred years after Federalist Christopher Gore represented American interests in England, Choate was appointed Ambassador to the Court of St. James, where he served with distinction. Choate's last years were spent supporting the Allied cause in World War I, which, together with the institution of income tax in 1916, inevitably destroyed the aristocratic existence enjoyed by Choate and his contemporaries. After Choate's death in 1917, his wife lived at Naumkeag until her death in 1929. Their daughter Mabel continued living in the mansion and it was she who endowed it in 1958 to the Trustees of Reservations.

In creating his vacation retreat, Choate called on McKim, Mead and White, who were justly famous for the elegant yet informal shingled "cottages" they were building for affluent clients in Newport and other exclusive coastal resort towns. Reflecting the elaborate manor houses being built in the English countryside by Richard Norman Shaw, the American mansions substituted local materials like wooden shingles for the ceramic tiles which covered the upper walls of the English house. With its use of shingles on all the exterior wall surfaces, its picturesque massing of towers, gables, projecting rooms, and porches, its emphasis on the dramatically sheltering roof varied by dormer windows, gables and chimneys, and its complex and flowing spatial arrangement of twenty-six rooms, Naumkeag is a noteworthy example of the firm's Shingle-Style. In the variety of the interior decorations, Naumkeag also exemplifies the cosmopolitan and eclectic tastes of the late nineteenth century, as objects were brought from all over the world to decorate the Berkshire estate. Finally, Naumkeag represents picturesque and romantic attitudes toward nature, in the care with which the house was integrated with the extensively landscaped grounds, so that even though both are carefully contrived, they appear to be naturalistic.

Beauport

Gloucester

Beauport at Gloucester was the unique creation of Henry Davis Sleeper, reflecting in its interiors his avid interest in Early American culture and his passion for collecting both American and European objects. Its nucleus was a small shingled summer cottage which Sleeper built on a dramatic granite ledge overlooking Gloucester Harbor in 1904. Sleeper wanted a house in which each room could recapture some of the spirit of American life, but his imagination was constantly being triggered by some bizarre or interesting object around which to design a room. Little by little, he added rooms, always organized around a plethora of outstanding objects, including authentic eighteenth-century panelling, a Federal doorway, a collection of Paul Revere's silver, a set of carved wooden hearse windows, Lord Byron's bed, and an iron stove in the form of George Washington, each of which had stimulated his decorating instincts, until he had a mansion of over forty rooms. Many famous people from the artistic, literary and political worlds, such as John Marquand, Eugene O'Neill, and Eleanor Roosevelt, visited Beauport, and it was the inspiration for the DuPont's founding of the Winterthur Museum in Delaware with its period rooms. During World War I, Sleeper poured his financial resources into the founding of the American Field Service which ran ambulances across the French lines. As a result, after the war, his finances were depleted, and he had to find new funds to continue his work at Beauport. Having acquired a reputation for the ingenuity and taste of his designs, he became interior decorator to a wealthy clientele desiring authentic Early American interiors. Upon Sleeper's death in 1934, the house and its collections remained intact by the sale to Mr. & Mrs. Charles E.F. McCann, noted porcelain collectors themselves, whose children gave it to the Society for the Preservation of New England Antiquities in 1942.

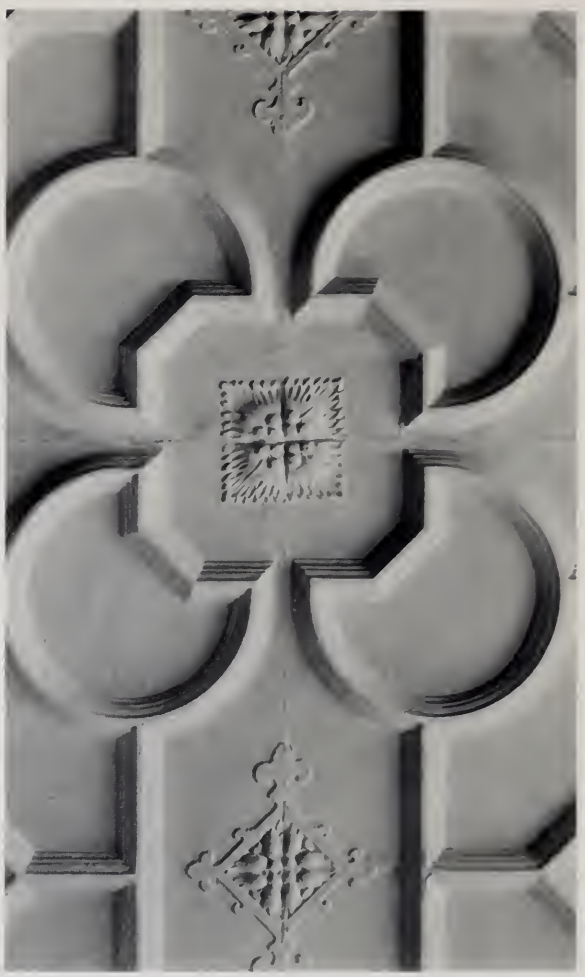
Beauport was built over a period of time, with the exterior gradually taking on its rambling picturesqueness as the result of the new interior spaces constantly being added. In a sense, even though it was built in the twentieth century, it recalls the shingled houses which flourished in New England resorts in the last decades of the nineteenth century. Certainly, its picturesque massing, its variety of turrets, towers, roof shapes, dormer windows and chimneys, its overall horizontality with the native stone base and shingled upper exterior walls, are characteristic of the Shingle Style. But whereas they were built in one piece at a time, Beauport was a continuing outgrowth of Sleeper's unquenchable passion for collecting objects and creating fascinating spaces in which to display them.

Mayflower Society House

Plymouth

Situated overlooking Plymouth Harbor, the Mayflower Society House reflects two epochs in Massachusetts history: the colonial period when the growing schism between Loyalist and Royalist culminated in the Revolutionary War, and the summer-home life of the late nineteenth century when the associations of the colonial history of New England coastal towns attracted affluent summer residents. The original house, half its present size, was built in 1754 by Edward Winslow, a great-grandson of the Edward Winslow who came over on the Mayflower and was the third governor of Plymouth Colony. The eighteenth-century Edward Winslow, a fervent Royalist, held numerous public offices including Clerk of the Court, Registrar of Probate, and Collector of the Port until his outspoken defense of the Crown caused him to lose popular favor and forced him to flee from Plymouth at the time of the Revolution. Like many other Tories, he went to Halifax, Nova Scotia, where he died in 1784. The house passed through several owners in the nineteenth century, during which time several noted events occurred in it. Early experiments with ether were carried out by Dr. Charles Thomas Jackson in the east front parlor in 1842, and his sister Lydia had become the second wife of Ralph Waldo Emerson in that same room in 1835. In 1898, the Winslow House was sold to Charles L. Willoughby, a wealthy Chicago lawyer, for a summer home. Willoughby engaged the noted Colonial Revival architect and restorationist, Joseph Everett Chandler, to enlarge the house to suit Willoughby's scale and manner of living. In 1941, the General Society of Mayflower Descendants acquired the house for their headquarters, saving it from the imminent destruction which would have made room for a parking lot overlooking historic Plymouth Rock.

The Mayflower Society House is a good example of how sensitively Colonial Revival architects like Joseph Everett Chandler could work with existing Colonial structures. The 1754 residence, a clapboard house with a decorated central entrance and hipped roof, was set low and close to the street in the manner of its time. Befitting the rank and status of Edward



Winslow, its interior consisted of two large rooms, the parlor and the hall, flanking the central hallway on the first floor, and two large bedchambers on the second floor. The two floors were connected by an exquisitely-turned "flying" staircase, the front half of the present "mirror image" staircase one sees today. A kitchen ell extended to the rear of the house. Chandler's renovations for Willoughby, though extensive, were built around the original building and made few structural alterations to it. He moved the house back thirty feet, raised it five feet on new foundations and added porches to three sides, making it more enjoyable as a summer home while not disturbing the ancient linden trees in the front yard. He also created a more elaborate entrance portico which reflected the details of the original doorway, and added a cupola and balustrades to the roof, complete with a British coat-of-arms commemorating the Tory sympathies of the first occupants of the house. The size of the house was doubled by the addition of new rooms to the rear, and one is struck by the increased scale and richness of the late Victorian Colonial Revival addition in contrast to the lighter proportions of the original Colonial rooms. The chaste paneling of the early house gives way to heavy Honduras mahogany and a plastered coffered ceiling in Willoughby's library. Chandler skillfully tied the old and new sections together by duplicating a "mirror image" of the original "flying" staircase, down to the last detail. While the Colonial Revival architecture of the early twentieth century is sympathetic to the Colonial core, it does not seek to imitate it. It remains a rich evocation of its own time.

Glossary

Colonial/Late Medieval/First Period: Found until about 1725, even later in provincial areas. Asymmetrical elevation plan, massive chimney, unpainted clapboard exterior, casement windows, steep roof.

Georgian: Common from about 1725 to 1790. Reflects English pattern book influence with balanced symmetrical elevation and plan, central entrance often elaborately decorated, central chimney, moderate roof pitch and double-hung windows, heavy architectural trim.

Federal: Popular from about 1780 to 1820. Reflects English sources, especially work of Robert Adam. Balanced symmetrical elevation and plan, central entrance, end chimneys, low profile roof often hidden by balustrade along edge, light restrained architectural ornament.

Greek Revival: Popular between 1820 and 1860. American pattern books carried motifs. Gable end toward street, can be pedimented or have columns on more elaborate examples, balanced elevation and plan with entrance usually to one side, corners emphasized with pilasters, heavy architectural trim. Wood always painted white; some brick.

French Second Empire: Common between 1860 and 1880. Reflects French architectural style under Napoleon III. Mansard roof, balanced and symmetrical elevation and plan. Emphasis on center sometimes with projecting portico or just elaborate entrance. Heavy architectural trim on windows, dormers, and cornice. Polychrome.

Shingle Style: Found between 1876 and 1900, usually in resort or suburban settings. Asymmetrical plan and elevation. Low horizontal massing, includes variety of roomshapes, variety of materials—brick or stone on ground floor, shingles on rest of exterior surface. Spreading shingled roof, porches and verandas to extend house to surrounding area.

Colonial Revival: Found after 1880's and to the present. Balanced and symmetrical elevation plan, emphasis on center entrance, larger scale than colonial houses, ornament machine-made and more plastic, double-hung windows.

Publication of this Document Approved by Alfred C. Holland, State Purchasing Agent.

Gore Place